

**JOURNAL
OF SYNAGOGUE MUSIC**

DECEMBER 1972/KISLEV 5733

VOLUME IV

NUMBER 3

C O N T E N T S

MUSIC IN THE AMERICAN SYNAGOGUE: II	<i>Samuel H. Adler</i>	3
SYNAGOGUE MUSIC IN EIGHTEENTH CENTURY AMSTERDAM	<i>Roger Staum</i>	14
To THE HAZZAN	<i>Mitchell Salem Fisher</i>	21
JEWISH MUSIC AS A BRIDGE OF UNDERSTANDING	<i>Ira P. Goldberg</i>	22
SALOMONE ROSSI AND CLAUDIO MONTEVERDI	<i>David Chazanoff</i>	30
THE SYNAGOGUE MUSIC OF BEN STEINBERG	<i>Michael Isaacson</i>	35

D E P A R T M E N T S

MUSIC SECTION	37
<i>Excerpts from Lieder-Zamelbuch far der Yiddisher Shul un Familieh</i>	

JOURNAL OF SYNAGOGUE MUSIC, *Volume IV, Number 3*
December 1972 / Kislev 5733

Published by *Cantors Assembly*

EDITOR: *Morton Shames*

MANAGING EDITOR: *Samuel Rosenbaum*

EDITORIAL BOARD: *Abraham Lubin, Saul Meisels, Dr. Edgar Mills, David J. Putterman, Moses J. Silverman, Robert Shapiro, Dr. Max Wohlberg.*

ASSOCIATE MEMBERS: *Ivan E. Perlman, Chairman; Sidney Karpo, Karl Kritz Ephraim Rosen berg.*

OFFICERS OF THE CANTORS ASSEMBLY: *Yehuda Mandel, President; Gregor Shelkan, Vice President; Kurt Silbermann, Treasurer; Morton Shames, Secretary; Samuel Rosenbaum, Executive Vice President.*

JOURNAL OF SYNAGOGUE MUSIC *is a quarterly publication. The subscription fee is \$10.00 per year. Second-class postage paid at New York, New York. All articles, communications and subscriptions should be addressed to Journal of Synagogue Music, Cantors Assembly, 150 Fifth Avenue, New York 10011.*

Copyright © 1972, *Cantors Assembly*

MUSIC IN THE AMERICAN SYNAGOGUE: II

SAMUEL H. ADLER

(This is the conclusion of the article begun in Volume ZZZ, No. 4 in which the author traced the early Eastern and European roots of Synagogue music. This second article is reprinted from The American Choral Review, July 1964, with the permission of the American Choral Foundation, Inc.)

But now to America, where music for the Synagogue became an important issue only after 1850. As we have said, the Spanish-Portuguese community of the 17th century was relatively unimportant for two reasons: its extremely small size, and its loyalty to Sephardic traditions established in Spain during the 14th and 15th centuries. The new immigrants from Germany arriving here since 1848 faced a totally different situation. Dominated in their thinking by the Age of Enlightenment, they embarked upon a life of freedom never envisioned before by any Jewish group, and they were impatient to bring about many changes. As Dr. D. Philipson put it, "Whatever makes us ridiculous before the world as it now is, may be and should be abolished, and whatever tends to elevate the divine service to inspire the heart of the worshipper and to attract him, should be done without unnecessary delay." Music, of course, was one of the first elements most vitally affected.

Aside from importing a few cantors (for instance Jacob Fraenkel, 1808-1887, and Alois Kaiser, 1840-1908) the newly formed American congregations, especially in the South, deleted all traces of their musical inheritance and were perfectly willing to turn over the reigns of music in the American Reform synagogue to Gentile organists and music directors. These men set the prayers, with reverence and dignity, to the best available church tunes and to some "traditional" German tunes which they found in the Sulzer collections and in the German-Jewish hymnals available in this country. The hymnal edited by Alois Kaiser, which was published by the Central Confer-

The author, a graduate of Boston University and Harvard University, is Professor of Composition at Eastman School of Music in Rochester, New York. He was formerly Professor of Composition at North Texas State University and Music Director at Temple Emanu-El in Dallas, Texas. He is the son of the late hazzan-composer, Hugo C. Adler.

Roger Staum is a graduate of Harvard College with a Master in Music from the Manhattan School of Music and currently a senior at the Cantors Institute. He serves as Hazzan at the Jewish Community Center of Summit, New Jersey.

ence of American Rabbis in 1897, contained two tunes each by Sulzer and Lewandowski, and one by Kirschner; the rest were adaptations of German, French, and English church hymns. The only Jewish musician who was able to gain any acclaim during this period was Sigmund Schlesinger. Born and educated in Germany, he came to America in 1860 and settled in Mobile, Alabama. There he served the Reform congregation for 40 years and composed all the choir responses and prayers contained in the Union (Reform) Prayer Book. Regrettably, his influence lingers into our time. His compositions are of mediocre quality, borrowing heavily from the music of the Lutheran church (for melodies in the major mode) and from 18th century Italian opera (for melodies in the minor Mode. A bit better musically, and more attentive to Jewish tradition were his contemporaries Sparger, Stark, and Grauman.

Four events in American Jewish life changed this situation. (1) The great migration of Eastern European Jews to this country; they brought with them their traditional music which through some talented musicians among their group found its way into the Reform movement of America as did, in fact, many of their number during the early part of this century. (2) The scholarship of A.Z. Idelsohn who published his "Thesaurus of Hebrew-Oriental Melodies in ten volumes, a veritable treasurehouse of tunes collected in Europe and the Middle East. (3) The excellent training of young American Jews, the sons of immigrants who, through a renewed interest in music by the American reform and conservative movements, were able to find positions as music directors in temples and synagogues. (4) The new immigration of German and other European Jews fleeing Hitler's advance and bringing with them a great knowledge of tradition as well as an excellent education in music.

These points may be summarized by saying that an interest in the musicological studies of ancient Jewish chants by Idelsohn, Werner, and Yasser, as well as a genuine flowering and pride of the American Jewish community led to a movement devoted to the promulgation of a liturgical music for the synagogue that is meaningful, contemporary, and yet traditional.

Two general problems present themselves immediately to the composer of today's Jewish liturgical music: the choice of "traditional" melodic material and the ever present enigma of suitable harmony. An examination of these problems is imperative in this discussion.

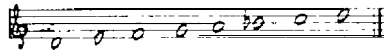
Through the research into the trope and its usage throughout the world, and by an analysis of Jewish song both in and out of the

synagogue for the past three or four hundred years, it has been concluded that the bulk of our liturgical material seems to be based on three modes which, having originated in the recitation of the synagogue prayer, were given names of prayer chants:

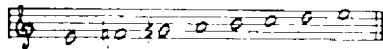
1. The "Adonoy Moloch" mode (The Lord Reigneth) derives its name from the 93rd Psalm which is one of the opening psalms of the Friday eve liturgy. It is a modified Mixolydian scale with a major third and a minor tenth. The two forms of the third based on the final *c* and of the second approaching the final *c* are not interchangeable. This mode is traditionally used for the psalms of praise in the Sabbath eve liturgy and in the prayers of the High Holy Days; it has a strong "outgoing" quality.



2. The "Mogen Ovov" mode (Shield of the Fathers) takes its name also from a prayer found in the Sabbath eve liturgy. It is a "pure" mode formed after the Aeolian scale. The prayers set to this mode are usually of a quiet, reflective, and peaceful mood.



3. The "Ahavoh Rabboh" mode (With Great Love) is the only one to which no Biblical chant derivation can be attributed. It might be considered a modified Phrygian scale.



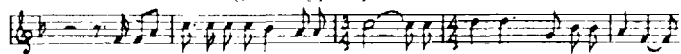
The name is derived from a prayer in the Sabbath morning liturgy which has been widely and even indiscriminately used. The mode has its origin in Eastern European folk music; rather than having been engendered by synagogue song it was superimposed upon it by the cantors of this area. Regrettably, it is the mode most frequently used, and thus the sound of the augmented second is superficially equated with Jewish liturgical music. Its popularity is further enhanced by its frequent appearance in the popular folk songs of Eastern Europe especially those of the Chasidim.

It must be pointed out that the concept of a mode is not the same as that of a scale. The term mode, to quote Isadore Freed,

“is to be understood as applying to certain melismatic patterns within a fixed scale, as well as to the special devotional mood inherent in the prayers for which a given mode is used.”

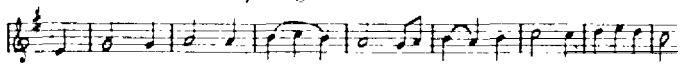
This, then, is the first source of tradition to which the modern composer has been able to turn, as is evidenced by excellent examples of liturgical music of American synagogue composers whose inspiration has been guided by the characteristics inherent in these modes.

L'chu N'ran'no (Psalm 95) Adonoy Moloch mode
from “Sabbath Morning Liturgy” by Heinrich Schalit



Copyright 1951 by Heinrich Schalit, Evergreen, Colorado. Quoted by permission.

Mogen Ovov (Shield of the Fathers) Mogen Ovov mode
from “Nachlat Israel” by Hugo Ch. Adler



Copyright 1952 by Transcontinental Music Corporation, New York. Quoted by permission.

Tzur Yisroël (Rock of Israel) Ahavoh Rabboh mode
from “Morning Service for the New Year” by A. W. Binder

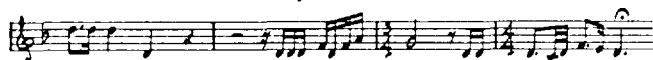


Copyright 1951 by Transcontinental Music Corporation, New York. Quoted by permission.

The choice of melodic material is not entirely limited to these modal patterns though it may be related to them. There are three other general possibilities:

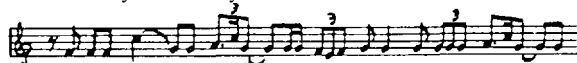
(1) Settings of prayers, especially those containing passages from the Bible, to actual Biblical tropes.

Lo Yoreu (They Shall Not Hurt) Prophetic Cantillation
from “Kabbalath Shabbath” by A. W. Binder



Copyright 1940 by Bloch Publishing Company, New York. Quoted by permission.

V'ohavto (Thou Shalt Love) Torah Cantillation
from “Be-Shaaray Tefila” by Samuel Adler



Copyright 1963 by Transcontinental Music Publication*, New York. Quoted by permission.

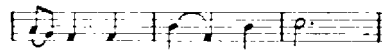
(2) Arrangements and adaptations of melodies evolving from the oral traditions in the diverse countries where the Jews were scattered.

L'cho Dodi (Beloved come) Portuguese Tradition
from "Avodat Shabbat," Friday Evening Service by
Herman Berlinski



Copyright 1958 by Mervynmount Music, Inc., New York. Quoted by permission.

Mi Chomoch (Who Is Like Unto Thee) (Hassidic)
from "Shir L'Shabat" by Lazar Weiner



Copyright © 1963 by Mills Music, Inc., New York, N. Y. Quoted by permission.

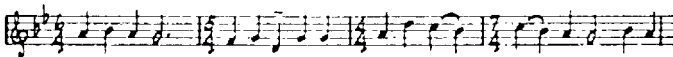
Ayn Kaylohayno (There is no God like Thee) Oriental
from "Sabbath Morning Liturgy" by Heinrich Schalit



Copyright 1954 by Heinrich Schalit, Evergreen, Colorado. Quoted by permission.

(3) Original tunes utilizing freely elements of all of the mentioned sources and offering, of course, the finest possibility for genuine achievement to a composer of liturgical music.

Tov L'hodas (Psalm 92) from "Avodat Shabbat" by Herbert Fromm



Copyright 1960 by Transcontinental Music Publications, New York. Quoted by permission.

In turning to the second general problem in the composition of works for the American synagogue, that of harmony, it has to be remembered that chant by its very nature and function calls for unison singing and thus defies treatment by traditional harmonic devices which grew up during the "common practice period." 19th century Jewish composers such as Lewandowsky, Sulzer, Weintraub, and Gerovitch, were overwhelmed by this seeming enigma, and simply compromised their lack of knowledge concerning modal structure by setting traditional chants to the only kind of harmony they knew, Romantic harmony. More often than not they changed the modal character of the tune by adding their kind of "musica ficta,"

a major dominant chord which they found was nonexistent in any of the traditional modes. If they left the chant in its original form, they fumbled aimlessly with cumbersome modulatory devices. Not so the composer of the 20th century. Well versed in contemporary harmony as well as in the contrapuntal devices of the 16th century and earlier periods, he proved himself more able in handling the problem of harmony connected with modal melodies and chants, and through a study of the music by recent synagogue composers, some interesting harmonic and contrapuntal trends emerge.

(1) Sparse harmonic treatment which is, of course, a reaction against the tyranny of the continuously "fat" four part harmony of our 19th century pioneers. The treatment of melismatic as well as syllabic chants in two or three parts provides a harmonic structure which gives the melody a chance to crystallize.

Grant Us Peace from "Adath Israel" by Herbert Fromm

Copyright 1943 by Transcontinental Music Corporation, New York. Quoted by permission.

Tzur Yisroël (Rock of Israel) from "Sacred Service" by Ernest Bloch

Copyright, 1934, by Sammy-Birchard Pub. Co. Copyright renewed and assigned to Broude Brothers. © Copyright, 1962, by Broude Brothers. International copyright secured. All rights reserved. Quoted by permission.

(2) The use of extensive unison or octave passages allowing free reign for an implied harmony by overtones, and a new type of **organum** and **fauxbourdon** which lends the modal song a much stronger interpretation.

Yism' chu from "Adath Israel" by Herbert Fromm



Copyright 1943 by Transcontinental Music Corporation, New York. Quote by permission.

Tov L'hodos (Psalm 92) by Lazare Saminsky



Copyright 1954 by Bloch Publishing Company, New York. Quoted by permission.

May the Words (Sephardic Melody)
from "Hibbath Shabbath" by A. W. Binder



Copyright 1956 by Transcontinental Music Publications, New York. Quoted by permission.

(3) Apparent abandonment of traditional harmonic treatment by some of our foremost composers who have substituted purely contrapuntal devices that aptly fit the character of traditional melodies.

V'shomru (Thou Shalt Keep the Sabbath)
from "Shabbat Shalom" by Julius Chajes





Copyright 1952 by Transcontinental Music Corporation, New York. Quoted by permission.

Silent Devotion ("Song of Songs" Cantillation)
from "Avodat Shabbat" by Herbert Fromm



Copyright 1960 by Transcontinental Music Publications, New York. Quoted by permission.

(4) A sensitivity for modal harmony by which our composers have been able to clothe both the inspiring chant and the commonplace pseudo-oriental melody with dignified and elevating harmonic setting.

V'shomru from "Sabbath Eve Liturgy" by Heinrich Schalit



Copyright 1951 by Heinrich Schalit, Evergreen, Colorado. Quoted by permission.

Mi Chomocho from "Avodat Shabbat" by Herbert Fromm



Copyright 1960 by Transcontinental Music Publications, New York. Quoted by permission.

This necessarily incomplete expose of the "American Birth" of Jewish music should give the impression of a wonderful, strong spirit which has pervaded the American synagogue. At the inception of this discussion, I noted disparaging rather than encouraging elements, and I should like to examine these further in my conclusion. I mentioned at the outset that even though prolific activity dominates the Jewish musical scene, the authors of the new Jewish liturgical music have not succeeded in assuring for their work a following of properly trained young people able to carry on what they have begun. The loss of Isadore Freed, Max Helfman, Leo Low, Lazare Saminsky, my late father Hugo Ch. Adler, and others leaves a void which is not being filled. Some of the other leaders of this movement such as A. W. Binder, Julius Chajes, Herbert Fromm, Heinrich Schalit, and Lazar Weiner are no longer directly engaged in the training of composers to take up their burden in the future. It worries me that there are so very few young men in the field who seem to comprehend what has been done. There is much music written for the synagogue by men merely concerned with the contentment and happiness of the congregation, and unfortunately there is also a large portion of the Jewish clergy which considers the music of the synagogue nothing but an opiate to lull the congregation into a sense of nostalgic and pleasurable security.

There are three specific influences on Jewish music today which, in my estimation, are most dangerous. The first of these is that of show tunes and the typical harmonic language of the Second Avenue Yiddish Stage. Its music has been popularized by some of our leading opera singers whose endorsement has suggested a cultivation of traditional Jewish music. Such men as Sholom Secunda and Richard Tucker have contributed to this impression. The second influence which I consider dangerous is that of adaptation of 18th and 19th century folk songs, especially Chassidic folk songs, in the service of the American synagogue. This statement needs qualification for a certain adaptation of Chassidic religious material to a contemporary idiom is certainly legitimate. Isadore Freed's and Lazar Weiner's Chassidic Services contain many excellent tunes and settings. I am referring in particular to the use of secular songs and the "accompaniment" of clapping and stamping customary in Chassidic music and to the practice of setting sacred words to the accompaniment of rousing dance rhythms (with the syllables, *la la la bim horn, etc.*, such as so cleverly used by Charles Davidson in his Chassidic Service). These might possibly be of some folklorist-historic interest,

but they certainly do not fit into the American synagogue even though a large segment of the congregation, greatly influenced by the national excitement about folk music, may be simply delighted. Our children are taught these tunes around the campfire and are led to believe that this is the only real Jewish music. A final detriment is the vast amount of published music written by men who have no knowledge of composition but who compose because of misguided encouragement from congregations and friends, and also by men who have no knowledge of or concern for the American synagogue but are simply commissioned by congregations. I certainly do not refer to Ernest Bloch or Darius Milhaud, both of whom wrote Services in the noblest Jewish tradition which, I am sure, will go down in the history of music as some of the loftiest interpretations of our liturgy. But I wish to single out those cantors and rabbis who perpetuate in their congregation the poorest type of musical tradition by writing down "lovely" melodies which the congregations, after several thousand hearings, come to embrace so dearly that they pay to have them published for all the world to share. Then no one dares criticize these compositions since they may be the work of rabbis, cantors or music directors of leading synagogues in our country. Usually they are easy to perform, and for this reason alone they replace, especially in many smaller congregations, the fine works of such composers as Fromm, Schalit, Freed, Binder, Berlinski, and others.

I think that in this connection, a word is also in order regarding the activities and works of Israeli composers for the American synagogue. Almost all of the established Israeli composers seem ignorant of and unsympathetic to the traditions, needs, problems, and values of the American Jewish community, and in my opinion their contribution to the literature of the American synagogue is negligible and of no use. As a matter of fact, its existence may be considered harmful for two reasons: One is that no one dares criticize their music—because these men are Israelis, the Jewish musician is apt to think that they represent an authentic tradition and feels a "patriotic" duty to perform their music. The truth of the matter is that most Israeli composers were trained by Europeans and know or care very little about the traditions of the synagogue. Their excellence in the secular field notwithstanding, the younger Israeli composers, especially, are almost, completely ignorant of synagogue music in America and of the origins of our musical heritage.

An apt motto for the music of the American synagogue may be borrowed from T. S. Eliot's Quartet: "Last year's voice demands another language." Men of deep conviction and sound musical back-

ground have struggled diligently to create the new language in music that interpreted yesterday's voice. Their effort must not be in vain. It cries out to be constantly nourished. In order to serve this task, two things, finally, are needed: A system, or a single institute, for the training of young composers who can perpetuate the fine tradition of Jewish music; and a journal which must undertake the thankless yet important task of scrutinizing and evaluating all new publications so that the preponderance of unworthy material may be averted. Then only will the hope of "a new song" sung to God be realized in our country.

SYNAGOGUE MUSIC IN EIGHTEENTH-CENTURY AMSTERDAM

ROGER STAUM

Introductory Note

This article is based on part of the doctoral dissertation of Israel Adler, entitled *La Pratique Musicale Savante dans Quelques Communautés Juives en Europe aux XVIIe et XVIIIe Siècles* (Mouton et Cie., Paris, 1966). All quotes from this book are my own translation from the original French. For the sake of clarity and smoothness, many quotes are interpreted freely rather than translated literally. Most of the compositions mentioned in this article have been published in a series of pamphlets by Israeli Music Publications, Ltd., catalogue nos. 704-709, as well as in volume two of the dissertation. I am deeply indebted to Dr. Adler, and hope that this article will help to make the results of his research accessible to those unable to read the original. I would also like to thank Dr. Albert Weisser of the Cantors Institute faculty, Jewish Theological Seminary, for the encouragement and advice he gave me in writing this article.

Israel Adler's dissertation *Learned Musical Practice in Certain Jewish Communities in Europe in the Seventeenth and Eighteenth Centuries* concerns aspects of Jewish religious art music that are not generally well known. This article will briefly summarize Adler's major observations, and then outline his findings in the specific case of the Sephardic community of Amsterdam.

Before the publication of Adler's study, most scholars believed that "in the first half of the seventeenth century, a reformist movement aimed at introducing art music into the synagogue was formed around the figures of Salomon Rossi and Leon of Modena; an 'experiment' which did not last beyond 1650, this movement was condemned to disappear with its partisans before rabbinic opposition, to revive only with the Emancipation of the Jews at the beginning of the nineteenth century or a few decades before" (p. 1). Some of these scholars — notably A. Z. Idelsohn and Eric Werner — saw a connection between the music of Rossi and the nineteenth-century synagogue choral music growing out of the Reform movement (p. 2). The few examples of polyphonic synagogue music from the second half of the seventeenth and from the eighteenth centuries were dismissed by these scholars as isolated, insignificant efforts (p. 2).

As a result of his research, Adler proposes a different hypothesis: that Jews were active in the composition and performance of serious art music in various cultural centers in Europe from the

Roger Staum graduated from Harvard College with a BA in 1969 and from the Manhattan School of Music in 1972. He is now a senior at Cantors Institute of the Jewish Theological Seminary of America and serves as Acting Cantor of the Jewish Community Center of Summit, New Jersey.

fifteenth century on (p. 1). During the fifteenth and sixteenth centuries, at the height of the Renaissance, Jewish musicians concentrated their efforts in the larger, Christian world. With the advent of the Counter-Reformation and the enforcement of ghetto restrictions throughout much of Europe, Jewish musicians turned to the synagogue as an outlet for their talents (pp. 238, 239). The rabbinic opposition to Jewish art music cited by previous scholars was, according to Adler, directed more at the participation of Jewish musicians in the secular sphere than at synagogue music (pp. 4, 11). Adler supports this hypothesis through the description or presentation of documents containing music and (equally as important and far more numerous) literary references to musical performances, from various Jewish communities in northern Italy, southern France, and Amsterdam, dating from the seventeenth and eighteenth centuries. Moreover, Adler finds little in common between the music of these communities and the flourishing of Jewish choral music in nineteenth-century central Europe. Jewish isolation from outside culture had generally been more complete in central Europe than in the above-mentioned areas of western and southern Europe. Adler views the efforts of Sulzer, Lewandowski, et al. as a relatively sudden rebellion against traditional synagogue music. In northern Italy, southern France, and Amsterdam, by contrast, polyphonic synagogue music had a longer history, and was less controversial and revolutionary (p. 238).

When the northern provinces of the Netherlands were freed from Spanish rule (the Twelve Years' Truce, 1609), they became a refuge for Marranos from the Iberian peninsula, especially from Portugal. Although there was an influx of Ashkenazic Jews from central and eastern Europe as well, the Sephardic community remained dominant economically and culturally (and probably numerically) (p. 191).

It appears that music was an important part of the life of the Sephardic community of Amsterdam. It was a mark of considerable distinction for a rabbi to be musically knowledgeable or talented (p. 193). "One of the few notations of biblical cantillation made by Jews in the seventeenth century is owed to an Amsterdam physician and officer of the community, David de Pinna" (p. 194). Adler's research never discovered references to regular, organized choral participation in Sabbath or Festival services in Amsterdam during the seventeenth and eighteenth centuries. (This generalization applies to Italy and France as well) (pp. 206, 237). The performance of choral and instrumental music was apparently restricted to special occasions. Religious dialogues and plays with vocal or instrumental interludes

were performed in the synagogue before 1639, at which time they were prohibited in the synagogue and performed elsewhere (p. 197). Among the opportunities for the composition and performance of religious art music were the inaugurations of the Great Synagogue of Amsterdam in 1675 (p. 197) and the Hague synagogue in 1726 (p. 207); the arrival in the community of important non-Jewish visitors (p. 206); the annual celebrations of the founding dates of religious brotherhoods (*hevrot*) (p. 207); family celebrations, such as weddings and circumcisions (p. 209); *Simhat Torah*, for which occasion during the seventeenth century the *hatan torah* and *hatan b'reshit*, chosen because of their financial contributions to the community, were "accompanied after the service with great pomp through the streets of Amsterdam and welcomed with poems specially composed in their honor and set to music" (pp. 200, 201), and for which during the eighteenth century such music was actually performed in concert inside the synagogue (p. 202); and contests for vacant cantorial positions (p. 204). The texts used for these compositions were psalms, prayers, and contemporary Hebrew poetry, the latter frequently commissioned for specific occasions.

Unfortunately, no religious art music of the Amsterdam community dating from the seventeenth century has been found (p. 197). We know that such compositions did exist because of documentary descriptions of their performance, and because the poetry set by the composers has survived. Before the appearance of Adler's dissertation, only two eighteenth-century compositions of the Amsterdam community had been published: the "Le-el elim" of Caceres by H. Krieg in 1951, and the "Kol han-nesamah" of Lidarti by Eduard Birnbaum in 1899. [In 1962 Adler was able "to research and organize a complete inventory of the music manuscripts preserved in: a) the library of the seminary of this community, Ets-Haim, to which was added in 1899 the collection of the librarian of Ets-Haim; D. Montezinos; b) the secretariat of the community, whose premises are located, as is the library of Ets-Haim, in the annex of the Great Synagogue of the Rapenburgerstraat" (p. 213).] Adler found five manuscripts, each containing several compositions, from the eighteenth century, as well as works from the nineteenth and twentieth centuries. The composers of the eighteenth-century compositions are Abraham Caceres, Cristiano Giuseppe Lidarti, Abraham Rathom de Londres, M. Mani, and anonymous (pp. 214-220).

Apparently no biographical data for Abraham Caceres is available, and only three of his compositions have been found, although Adler feels certain that his output was considerably greater (p. 223).

His name was first mentioned in 1718 as composer of music for the anniversary of the founding of a religious brotherhood, and in 1726 as composer of music for the inauguration of the Hague synagogue (p. 223).

The cantata "Le-el elim", previously mentioned, was composed by Caceres for Simhat Torah in 1738. It is scored for two soprano voices and basso continuo. "The two singers, whose names we know and who were cantors in the community, sang in falsetto; they were certainly not castrati" (pp. 223-225). They were accompanied by Caceres himself, although we do not know what instrument he played (p. 202). The cantata is a setting of five strophes of a poem, each strophe for either solo voice or duet (p. 203). It consists of a suite of arias; there are no recitatives or instrumental preludes or interludes (pp. 224, 225). Adler points out that Pergolesi's "Stabat Mater" (1736) may have been a model for Caceres' cantata. Both works share "the form of alternating arias for solo and duet, ... certain melodic traits, ... and brief initial imitative figures at a distance of a measure or less from each other" (p. 226). The Italian bel canto style is the dominant influence in this cantata as well as in most of the works Adler examined from this period (pp. 226, 235). Eric Werner, who recorded excerpts from "Le-el elim" on a record around 1945 (p. 224), "noted the use in this work of three traditional motifs ... from the Ashkenazic liturgical chant of eastern Europe. It is difficult to know whether this is a case of fortuitous melodic similarities or the deliberate intention of the composer, who would moreover have been in a position to be familiar with the Ashkenazic liturgy (i.e., nusach) of eastern Europe because of the cantors of Polish origin who were then officiating in the Ashkenazic community of Amsterdam". (p. 227).

Besides this cantata, the only extant compositions of Caceres are "Hisqi hizqi" for three voices, with instruments doubling the voices; and "Ham-mesiah" for two voices and basso continuo, with two violins doubling the vocal lines (p. 227). The former is a fairly interesting piece of 41 measures, containing, however, jarring parallel fourths in m. 31 and awkward passing dissonances in m. 35. The latter was printed for the first time in the second volume of Adler's dissertation. The vocal parts are for soprano and alto or two altos, again doubtless sung by men in falsetto. The length of the piece is only 25 measures.

Caceres' influence on the musical life of the Sephardic community of Amsterdam is evident from "the numerous subsequent uses of his music, either in the form of adaptations of different parts of his cantata 'Le-el elim' with other words ... or through imitations

of this cantata" (p. 224). Adler concludes: "To the extent that one can judge the temperament of a composer from these few examples of his work, it appears that Caceres was not fond of strong emotions" (p. 227). His major concern was a "gracious melodic line". "Caceres gives us the impression of a respectable musician or of an amateur well-grounded in his avocation" (p. 228).

Unlike Caceres, Cristiano Giuseppe Lidarti was Christian and fairly well known in music history. He was born in Venice in 1730. His date of death is unknown, but his last composition is dated 1793 (p. 228). He wrote a number of instrumental and vocal compositions in addition to his Jewish works (p. 229).

Volume two of the dissertation contains five works by Lidarti, of which four are published for the first time. These include: 1) "Nora Elohim" (last verse of Psalm 68), for two tenors (doubled by violins), bass (doubled by viola), and basso continuo, 49 measures; 2) "Ham-mesiah" scored for the same combination as is the the setting of this text by Caceres, and 32 measures in length; 3) "Be-fi yesarim", for soprano, alto, tenor, bass, two violins, viola, and basso continuo, in which the string parts are largely independent of the vocal lines, 69 measures; 4) "Bo'i be-salom", for soprano, two violins, and basso continuo, in which the first violin doubles the soprano much of the time, and which is divided into three parts, each repeating the same text: a) adagio (31 measures) b) allegretto (28 measures) c) piu allegro (29 measures) ; and 5) "Kol hannesamah", also for soprano, two violins, and basso continuo, in two parts: a) adagio assai (33 measures) b) allegro spirituososo — adagio — allegretto — allegro (130 measures),

Although records of cantorial competitions held in Amsterdam in 1772 mention that compositions by Lidarti were among those sung, there is no evidence that the composer was ever in Amsterdam or had any contact with the Jewish community (p. 229). This, along with Lidarti's religion, might lead to the suspicion that Jews in Amsterdam set Hebrew texts to music originally intended by the composer for other purposes. This might be possible in the case of "Ham-mesiah", in which "the way the words are set to the music . . . is in effect fairly neutral, and where the several imitative entries . . . do not rule out the hypothesis of an adaptation of these few words (eight in all) to a pre-existing music, especially when one takes into account that the latter comprises essentially notes of long value (half notes and whole notes in 3/2 meter). This hypothesis is already more difficult for the chorus . . . 'Nora Elohim' . . . Here the entries in imitation are more varied and occasionally rather close; they consistently agree with the sense and pronunciation of the

Hebrew words ... Similarly one finds, in the two cantatas for solo voice 'Bo'i be-salom' ... and 'Kol han-nesamah' ... a perfect adaptation of the words to the music, which seems to imply a musical composition specially created for these texts ... But above all it is the arrangement of the chorus 'Be-fi yesarim' ... which compels us to discard the hypothesis of an adaptation of words subsequent to the conception of the work" (pp. 229, 230). Adler supports this viewpoint with a structural and stylistic analysis of this work too involved to include in this article.

Lidarti's style includes a combination of homophonic and imitative writing. His simple, but interesting harmony, is usually subordinated to the melodic line. Modulations to neighboring tones and to the major third below the tonic are frequent. Harmonic devices such as the diminished seventh and Neapolitan sixth chords, retardation, and various chromaticisms are used with little apparent connection with the text (pp. 231, 232).

According to Adler, "the works of this composer are clearly superior to those of a Caceres, and are even better compared to the other minor works in the repertory of this community" (p. 231). Adler makes no conjecture concerning the reason or motivation Lidarti may have had in writing these Jewish works, no doubt because there is insufficient evidence at present for any hypothesis.

Abraham Rathom de Londres is represented in the musical repertory of the Amsterdam Sephardic community by an "Adon olam" for two voices (tenor or baritone, and baritone or bass) unaccompanied, published in volume two of the dissertation, and one other piece for solo voice. There is no other reference to him in the records of the community. It seems likely that Rathom was the son of a shammos in the London Sephardic synagogue. "These pieces lead us to assume that we are dealing with a minor dilettante," concludes Adler (pp. 232, 233).

One of the compositions of M. Mani (his first name is unknown) was sung in the cantorial competition of 1772. Eight of his works, dating from 1772 to 1791, have been preserved in the Great Synagogue annex. Adler was unable to find any biographical information concerning this composer. "He seems to have been a local musician, with a reputation in his own time similar to that of his predecessor Caceres. But he is less gifted than the latter, and his writing is most often dull, simplistic, and careless" (p. 233).

Of the many anonymous pieces, most are for solo voice (p. 234). Adler believes that these are largely simplified arrangements of earlier choral works (p. 213). Only one contains a traditional Jewish chant — the Ashkenazic melody for the qinah sung on the

ninth of Av (p. 234). Christian influence is noticeable in some of these works. "Four of the anonymous pieces ... are psalms done according to the model of the Protestant chorale ... The words of one of these psalms ... are even given in Dutch translation" (p. 235). One of the anonymous compositions is an echo poem, the first such of a Hebrew text set to music since Rossi's Wedding Ode in Hashirim (p. 235). Adler has included a brief (16 measures) anonymous piece — "Hallel d'Italia (Pit'chu li sha'arei tsedek) " for three voices a cappella — in the second volume of his dissertation. This piece has so many harmonic errors that Adler found it impossible to reconstruct satisfactorily. The Israeli Music Publication pamphlets include the above-mentioned qinah and a Kol hanesamah for solo voice.

It is clear that, at least in the case of the Sephardic community of Amsterdam, Adler has proven his point that there was considerable religious art music composed and performed in the eighteenth century. Many questions still remain; further research is needed in this area, especially if new manuscripts are discovered. A number of these pieces, especially those of Caceres and Lidarti, deserve to be performed and to take their proper place in the Jewish musical repertory.

TO THE HAZZAN

Sing your song
 In the forest of sounds.
 Raise your voice
 Over the howl
 Of modernity
 And the anguish of the past.

Sing to the Lord, O Hazzan,
 Let Him hear you.
 Praise Him
 In the anxiety
 Of your composition —
 Yet drive
 Into your melody
 Some sad rebuke
 Of Eternity.

Why are you
 So trustful,
 O Hazzan,
 As you repeat
 The prayers?
 Why do you sing
 So confidently

The refrains of yesteryear
 And the echoes
 Of an age
 that is gone?

Sing of death and triumph —
 Sing of despair and hope —
 Sing of the glory of Israel
 Sing of the Maccabees and Masada
 Sing of Warsaw and the Wailing Wall
 Sing of the dark and twilight
 Sing of the dawn.

O sing to the people,
 O Hazzan.
 Perhaps they will answer
 When Adonai slumbers.

Human Shofar
 Of the faith,
 Curve your note
 On the staff
 Of truth and challenge!

Mitchell Salem Fisher

JEWISH MUSIC AS A BRIDGE OF UNDERSTANDING

IRA P. GOLDBERG

Music, as we examine Jewish tradition, has much appeal to those sensitive to its beauty, and moved by its ability to set into motion vague stirrings within us. That aesthetic aspect of music is one found in considering the value of music to the service, to the celebration of various holidays, and to moments of joy, as well as sadness, in Jewish life.

Our students enjoy the beauty of music, alone, when listening to excellent recordings, or, perhaps, by playing a Jewish folk melody on the *halil*, or recorder. In a mood of *havershaf*, or friendship, they may share with friends, the pleasure of listening to and singing songs. At these times, they may accompany themselves on guitars, or other instruments.

In an extension of these opportunities, students may derive pleasure from the chance music gives them to perform, along with their friends. Thus, a gifted student, able to play solo flute, may "team up" with a friend, to perform Purim music for a local Hadasah group. A group of pupils may form, with one providing the narration, while the others play and sing music from "Fiddler On The Roof" at a local home for the aged.

Drawn from the experiences of this writer in a Hebrew High School during the past two years, these examples of the satisfaction derived from the pleasure of music-making all derive from the aesthetic appeal of music. They show some of the ways in which we appreciate music and bring that pleasure to others.

Though firmly appreciative of the beauty of music, and aware of the great emotive power of music as it enhances and illustrates the life of our people-in and out of the synagogue-this writer wishes to suggest another approach, another method whereby music may be

Ira Goldberg is an experienced instructor of instrumental music in the New York City public school system. He received his B.A. in Music Education at Brooklyn College and an M.A. in the same subject at Queens College. Mr. Goldberg, who is a string bass player, has been a member of the Dallas and Pittsburgh Symphony orchestras as well as the Seventh Army Symphony during his Army service. He is a member of the Executive Board of the National Jewish Music Council for whom he compiled a three volume "Bibliography of Instrumental Music of Jewish Interest." He has taught music in several Jewish schools.

taught to our pupils. Through this method, our students may be reached, and the aesthetic appeal of music will reach out to them as well.

The truism that music reflects life, applies to our people too. Folk music and art music have caught the spirit and values of Jewish life, as well as events of our history. Through an understanding and discussion of music, and texts of songs and larger vocal works, one can reach out to students, to engage their interest and lead to further understanding of Jewish life and experience, at the very same time that we appeal to their apprehension of the beauty of the music they experience.

This approach to music, with the second factor, teaching Jewish life through Jewish music, always foremost, was utilized by this writer, during two years as instructor of music at the Hebrew High School of Temple Israel, of Great Neck, N. Y. The school, led by Rabbi Efraim Warshaw, principal, was strongly influenced by some of the most modern ideas and practices current in education. Noted for its atmosphere of freedom, the school encouraged student participation in all levels of the high school.

As a result, student committees worked with teachers and administrators, in preparing curricula from which all pupils constructed their own courses of Jewish studies. In the planning of a new high school building, student suggestions were a valuable contribution to a structure which impressed everyone upon its completion. The handsome new building made for an academic community in which communication was encouraged, and cooperation in achieving educational goals was facilitated.

As a result, the school received national recognition from the United Synagogue, expressing the admiration of the Conservative movement.

An important part of the formal curriculum, music was also an integral part of the life of the school community. Music was used as a means of heightening the impact of school plays. It was a bridge, whereby students reached out to the larger community outside the school—students performed at a local Israel Fair, at a home for the aged, in a children's ward at a nearby hospital.

Within the school, music was part of many formal functions — a Freedom Seder, a Hasidic Service, celebrations of traditional holidays such as Hanukkah and Purim, as well as newer days, such as Yom Haatzmaut, Israel Independence Day, and Yom Hashoa, Holocaust Day.

In the formal music classes, the subject taught as an effective

key to understand Jewish life. Carefully explained to the pupils, this approach was uppermost in the minds of the students, as well as the instructor. Of course, within that frame of reference, every endeavor was made to bring music to the class that was attractive, satisfying and appealing, as well as relevant.

In organizing the class, the students and instructor, together, chose the topics of Jewish life to be studied. At first, this proved to be a difficult task for the students. Accustomed to a more rigid, authoritarian classroom atmosphere in which the teacher was the primary source of knowledge and in which learning was more structured, the students often proved to be confused, at the start. Given the opportunity to plan their own curriculum, to participate in decisions affecting their own lives, the pupils floundered at the beginning of the school year.

It soon became clear that with the first year students, it was necessary to develop a feeling of a framework, within which the music class was to develop. This frame had to be carefully explained at the opening in some detail-in practice, it had to be reiterated occasionally during the school year.

In meeting the class for the first time, the instructor discussed the view that music is a reflection of life. Through it, one gains a deeper insight into Jewish life, and into ourselves as part of Jewish experience. Consonant with this view, the class had been organized to investigate Jewish life through Jewish music, in areas of interest to the students. Thus, the course became known as "Jewish Life Through Music."

Having, so to speak, all of Jewish life thrown open to them, the students proved to be somewhat bewildered at the embarrassment of riches that was theirs. The class proved unable to settle on topics of interest and value; there was, instead, considerable confusion. It proved most helpful for everyone for the instructor to prepare a list, of a wide variety of suggested topics. With this list in hand, the students were better enabled to suggest ideas and units of study, with some taken from the list, and others, suggestions of their own. After this initial confusion, there was some occasional groping but, in the main, the class effectively organized its primary areas of study for the year.

Interestingly enough, once the topics to be studied were chosen, the students were content to leave the details of lesson preparation and organization to the instructor. It was their view that it was solely the teacher's responsibility to prepare the lesson, find appropriate songs, texts for discussion and other appropriate material.

Among the topics studied during the first year were these;
 Hatikvah, music and history
 Setting the Psalms to music, with examples by different composers and peoples
 The musical life of European Jewry, 1900-1933
 Music of the Six Day War (1967)
 The Music of Salomon Rossi, and settings of the Hanukkah song, Maoz Tsur, from Germany and by Benedetto Marcello
 The music of "Fiddler On The Roof" and the Jews of Eastern Europe
 Study of the halil (recorder)

A somewhat detailed discussion of the "Fiddler" unit illustrates the approach utilized in the music class. The unit was divided into various topics, each usually developing from a song, and leading to consideration and discussion of material relating to the topic.

One unit was devoted to the song, "Matchmaker," first listened to on a recording of songs of the musical, with students following the words from copies of the text provided for them. In a short presentation based on the text, the instructor pointed out the twin desire of the parents of the bride, that the groom bring money to the marriage, as well as intellectual gifts, as expressed in the lines, "For papa, make him a scholar, for mama, make him rich as a king . . ."

The class was also provided with a short written discussion of the history of the *Shadhan*. Thus, the students came to understand the role of the matchmaker as that of a preserver of Jewish life, who had first come into being to preserve Jewish life in a Europe in which the Crusaders, on their way to free Palestine, had decimated the Jewish communities of Europe.

The topic concluded with a discussion of the manner in which people meet and marry. There still are formal matchmakers in Jewish life, as advertisements from the Yiddish press clearly indicated. In addition, there are the "unofficial matchmakers," the parents of Jewish boys and girls, community centers, local synagogues, college Hillel foundations, all making it possible for Jewish young people to meet, fall in love and marry.

The students concluded the discussion with their own views on marriage, as seen from their evaluation of Jewish experience. Thus, they touched upon intermarriage and considered, among themselves, the role their decision played, in the preservation of the Jewish community. For some, this was of paramount importance; for others, marriage was to be considered without any thought being paid to the religious identity of the person being married.

In another unit, based on the song, "If I Were A Rich Man," there was, after the usual listening to the recording of the song, a discussion of the problem of the role of money in one's life. In a short presentation, the author outlined the problem that money represents to people, at times. For some, striking some kind of balance between having "too little," or, "too much," is a difficult problem.

For Tevye, the problem is the poverty of the life he leads, the constant search for the economic means to survive. In his song, Tevye expresses the wish that he might have money, to enjoy a more comfortable life, and that his wife Golde, might enjoy a better life as well. Furthermore, Tevye is seen as one who wishes for more than mere creature comfort. For him, money would be an instrument, making it possible for him to study the Torah. Tevye tells us that if he were rich, he would have time to sit in the synagogue and pray, and discuss the "holy books" with other men at the synagogue — for him, this would be "the sweetest thing of all."

From the class discussion, it was a short step to explain that life in the Pale of Settlement was filled with harsh, grinding poverty for many of the Jews living within its borders. That poverty was limned for the students through a reading of the short story, "A Gruesome Question," by Isaac Bashevis Singer, from his book, *In My Father's Court*.

The story told of a poor Jew, who appeared before the Bet Din, presided over by the author's father, a rabbi. He shocked the rabbi and his friends with his question, "Is a man permitted to sleep with his dead wife?" The man's wife had died Friday, too late for burial before the coming of Shabbat. In their hovel, little more than a cave carved out of the ground at the base of a house in Warsaw, the man remained awake the night long, loath to abandon the body of the dead woman to the ever-hungry rats.

The man's gruesome questions, brought a gush of tears to the rabbi's face, and the intensity of the tale was matched by the serious attention given the story by the students, all of whom were deeply moved by the author's masterful narration.

Other topics discussed in the lessons of this unit included the Yiddish language, Marriage and the Jewish Wedding (inspired by the song, "Sunrise, Sunset," plus, finally, the Sabbath, introduced by the moving "Sabbath Prayer."

Another unit of interest for the first-year music students was one devoted to the origin of the German Maoz Tsur, and a comparison with the setting of the same text, as written by the Italian Gentile composer, Benedetto Marcello (1786-1739). As described in

his book, *Jewish Music In Its Historic Development*, by Abram Zvi Idelsohn, the twin sources of the German setting are a German secular song, the Benzenauer, and a Martin Luther chorale, *Nun freut euch ihr lieben Christen* (Now rejoice O dear Christians). In the mind of some member of the ghetto, the two melodies were combined into one song.

Benedetto Marcello, on the other hand, was one of many Gentile musicians who enjoyed visiting the Venice synagogue, where the elevated musical performances attracted many non-Jews. Presumably influenced by the music heard at the synagogue, Marcello set Maoz Tsur to music.

A third musician considered in this unit, Salomon Rossi, was active in the court life of Mantua. Born in 1570, and the composer of much fine art music, his Jewish compositions show no attempt to adhere to Jewish tradition. In 1628, Austrian troops conquered Mantua — from that date, all trace of Rossi simply vanished.

In the class discussion that followed, the instructor pointed out that Jews, as a minority, always have to consider and evaluate their adherence to tradition, observance of customs and religious practices. Ahad Ha'am, eighteenth century Jewish thinker, discussed this very point in his essay, "Imitation and Assimilation:") when he wrote,

We use the term Imitation, generally in a depreciatory sense, to indicate that which a man says, does, thinks, or feels, not out of his own inner life, as an inevitable consequence of his spiritual condition and his relation to the external world, but by virtue of his ingrained tendency to make himself like others, and to be this or that because others are this or that.

In a sense, Ahad Ha'am was discussing precisely that which our youngsters consider when they talk about "doing your own thing." In the class, the words of the great Jewish thinker served as a key, to the evaluation of Jewish acts and attitudes, including their own, and certainly, the music discussed in this unit.

In the discussion of the music, the instructor further pointed out that the British composer, Ralph Vaughn Williams, had said that nationalism in music was good. Quoting Hubert Parry, the English composer had said,

True Style comes not from the individual but from the products of crowds of fellow-workers who sift and try and try again till they have found the thing that suits their native taste ... Style is ultimately national.

With these viewpoints serving as keys to understanding, the pupils were enabled to consider the three works heard-by an anonymous Jew, by Bendetto Marcello and by Salomon Rossi, weighing each as contributing or not, to the development of a national style.

During the first year — and again during the second — of music instruction at the Hebrew High School, many of the students were especially interested in the music discussed and heard in class. When desiring to perform that music, alone or with others, for private enjoyment or public performance, students were directed to arrangements of the music they wished to perform or the music was arranged by the instructor for them.

During the second year of music at the high school, the experience of their first year stood the students in good stead. At the opening meeting of the second year music class, there was no fumbling at all. Rather, suggestions for topics to be discussed were swiftly forthcoming, and included many new and interesting ones, among them,

- The music of Sefardic Jewry
- The music and history of German Jews
- The coming of the Jews to America
- The music and history of the Jews of the Soviet Union
- The music of Israel
- Bob Dylan

The last-named topic was of great interest to the students, and a three-session unit discussed the folk singer-composer and his most significant songs. Those listened to and discussed included Blowin' In The Wind, The Times They Are A-Changin' and Father Of Night.

Of great relevance and interest to the students was his attitude toward his Jewish heritage which, for some of the pupils, came as a distinct surprise. The classes were very interested in Bob Dylan's life in the Midwest, and of his attendance at college, where he changed his name from Robert Zimmerman to Bob Dylan. His later return to Judaism and defense of his Jewishness, as well as his visits to Israel, proved to be very important to the students.

Stimulated by Bob Dylan's varying attitude toward his Jewishness, the students themselves discussed the entire problem of assimilation and Jewish identity. Among matters considered were those of concealing one's Jewish identity, changing one's name, intermarriage and conversion.

In evaluating the attitudes and actions of the singer, the students were, of course, considering and clarifying their own values and beliefs and attitudes, toward Judaism and their own place in the Jewish people.

All of the music topics taught at the Hebrew High School of Temple Israel, Great Neck, N. Y., were planned and participated in by the students themselves, together with their instructor. The planning and consideration, as well as the actual learning, were all part of their vital experiences with Jewish music for two academic years. Through meaningful participation in music, the students came to see Jewish music as a relevant part of their lives and experience. Furthermore, they came to that view without the traditional pressures one finds so frequently in the academic experience. No longer did the teacher fulfill the traditional role of autocratic leader of a group of coerced students. Instead, he had a new role, that of a guide and aid, of one learning along with his students and, striving co-operatively, to gain and to give to others, a deeper understanding and appreciation of Jewish life and Jewish music.

SALOMONE ROSSI AND CLAUDIO MONTEVERDI- MUSICAL COLLEAGUES AT THE MANTUAN COURT

DANIEL CHAZANOFF

This is the third in a series Of articles on the music of Salomone Rossi. My. Chazanoff's studies on Rossi were made possible by a grant from the National Foundation for Jewish Culture. The first article appeared in the September 1970 issue of this Journal; the second in the February 1971 issue.

An interesting feature of Rossi's life is found in his relationship to Monteverdi. Saminsky says, "It is curious to see how Rossi's artistic life was interwoven with that of the grandest composer of Italy and one of the greatest musicians of all time, Claudio Monteverdi . . ." In discussing Salomone Rossi and Claudio Monteverdi as musical colleagues it is this writer's intent to place the former in proper historical perspective — something which is long overdue.

Essentially a vocally-oriented composer, Monteverdi wrote many motets and madrigals which are among the finest examples written; and he was the first great composer of operas. Curiously enough, Monteverdi was the first to assemble the orchestra as an organized body to accomodate the needs of opera. He was also the first to make use of pizzicato (the plucking of strings) and tremelo (a trembling sound caused by moving the bow back and forth rapidly) by the strings. Was this Monteverdi's idea? Did he search for these new techniques with Rossi; or did these come about as suggestions from Rossi, founder of the first great school of violinists? (The reader should know that Monteverdi was a keyboard performer who conducted his operas from the keyboard.) These questions remain unanswered. Yet it is most likely that Rossi worked closely with Monteverdi in finding and applying these new effects.

Compared with Monteverdi, Rossi has remained rather obscure outside of synagogue circles. In his own right, however, he was an

Dr. Daniel Chazanoff is the Director of Music for the City School District of Rochester, New York. He has had almost 20 years experience as teacher, conductor, performer and administrator from the third grade exploratory level through college. He is a first-rate cellist, having served at the first desks in the Birmingham Symphony, the Berkshire Music Festival and a number of radio and television orchestras. He has written extensively in his field of Early English Chamber music for strings and has orchestrations to his credit, as well. He was a Delegate to the Eighth National Conference of the United States National Commission for UNESCO. He is an active and participating member of Rochester's Temple Beth El.

innovator, and a more versatile composer than Monteverdi. His thirteen books of compositions published between 1589 and 1628 attest to this. In the first place, Rossi made use of the basso continuo in 1602; his *Second Book of Madrigals for 5 Voices* with basso continuo was published in that year.² This was three years before Monteverdi, whose *Fifth Book* introduced madrigals over a continuo accompaniment.³ The basso continuo technique brought about a change in texture which gave rise to the musical Baroque. While the Renaissance madrigal was based upon individual voiced counterpoint, the new madrigal was dependent upon harmonic progressions of the bass line. Not only did Rossi make use of this idea in the writing of the madrigals but also in his instrumental works. His four books of instrumental pieces, all written between 1607 and 1622, became the models which led to the sonata da chiesa, the sonata da camera and the concerto grosso. The sonata 'detta la moderna' (called the modern), dated 1613, is a sonata da chiesa in miniature form, and the first example of a four movement sonata in musical history. Its four short sections are marked Grave, Vivace, Largo, Presto.

Both musicians served the Dukes of Mantua, but for different lengths of time. Rossi served the court from 1587 to c. 1628, after which no trace of him is found. His dates of service include the reigns of Vincenzo I and Vincenzo II. It should be remembered that Rossi was born in Mantua and served his entire professional life in that city. Monteverdi, on the other hand, was born in Cremona in 1567, and he served the Mantuan court from 1590 to 1612.⁴ His period of service, which began three years after Rossi's, almost coincides with the reign of Vincenzo I (1587-1612). Thus were they musical colleagues at the court of the Gonzaga dukes for a period of twenty-two years. When Monteverdi's patronage was discontinued by the Gonzagas in 1612, he returned to his family's home in Cremona. One year later, in 1613, he was appointed 'Maestro di Capella' at St. Mark's Cathedral in Venice, a post which he held until his death in 1643.⁵ We can see that Rossi must have enjoyed the esteem of the court if he was retained at a time when a musician of Monteverdi's stature was released from service.

Gradenwitz speculates that Monteverdi "... must have been in contact with Salomone Rossi and his musicians ..."⁶ during their tenure as colleagues. We have ample evidence of this. (Jewish instrumentalists of the Mantuan Court, however, will be discussed as another topic.) When the playwright Guarini presented his comedy, *L'Idropica*, at court festivities on June 2, 1608, various Mantuan composers were called upon to write music for the production.

Monteverdi composed the prologue, and Rossi, the first of four intermezzi which were inserted between the acts of the play.' It was at this same wedding celebration that Rossi's sister distinguished herself when she sang a principal part in Monteverdi's opera, *Arianna*. So moving was her performance that she became known as Madama Europa after her role in that production. Another work for which Rossi and Monteverdi wrote the music was the sacred play, *La Maddalena*. Two other Mantuan composers, Muzio Efrem and Alessandro Guivizzani are also represented in this work.⁸

Several writers have suggested that Rossi studied with Marc' Antonio Ingegneri, the teacher of Monteverdi. This is not likely since Ingegneri was 'musicæ perfectus' to the cathedral of Cremona, the city of Monteverdi's birth. In studying with this master, Monteverdi exhibited an early mastery of vocal polyphonic writing. His first compositions are dated 1582, 1583, and 1584, the first written when he was only fifteen years old. It should be pointed out that he was somewhat established as a composer when he left Cremona in 1590 for his appointment in Mantua, at the age of twenty-three. If we look for the teacher of Rossi, it would have to be among those in the vicinity of Mantua. Einstein suggests Giaches Wert, Benedetto Pallavicino, Giovanni Giacomo Gastoldi, and Monteverdi, as possibilities, but he chooses Francesco Rovigo, a Jew or baptized Jew, who was a rather important master living in Mantua without any position.¹⁰ While Einstein says that the name Rovigo "... hint at Jewish extraction ...,"¹¹ it is also, by coincidence, the name of a provincial capital city in northern Italy. Monteverdi is definitely ruled out as Rossi's teacher by virtue of the latter's first collection, *The First Book of Canzonettes for 3 Voices*, published in 1589, one year before Monteverdi arrived in Mantua. In any event, the teacher of Rossi remains an enigma due to insufficient documentation.

This writer feels that the name of Rossi's first music teacher may very well be found in the annals of Mantua's Jewish community, whose synagogue contained 37 Torah scrolls.¹² A congregation which acquired that many scrolls must have provided both a rabbi and cantor. In this setting, as a descendant of a long line of Hebraic scholars, Salomone Rossi's musical talent was nurtured from childhood as he learned to chant the Torah. In the process the cantor of Mantua's synagogue was probably his first music teacher. Evidence to support this theory is found in the works of a number of authors. To cite but one, Alfred Sendrey refers to Rossi as "... the famous hazzan-composer ...".¹³ If Rossi was trained as a hazzan, then

certainly it began during his childhood in the synagogue, under the guidance of a hazzan.

Rossi entered the service of the Mantuan dukes as both a singer and an instrumentalist.¹⁴ His voice training background is somewhat clarified, but not that of his instrumental and composition instruction. In the light of skills which Monteverdi and Rossi brought to the court, the interrelationship of the two composers can be understood. Monteverdi was also a singer and an instrumentalist,¹⁵ but his instrument was the keyboard, in contrast to Rossi, who was a viol player. As late as 1622, Rossi was still listed as a viol player in official court records at a yearly salary of 383 lire.¹⁶ This is a curious fact, since his instrumental compositions of 1613, nine years earlier, called for instruments of the violin family — an indication that Rossi had abandoned the viols in writing for strings. But viol playing did not cease immediately with the advent of compositions for the violin family. Madrigals for voices and viol consorts continued to flourish in the intimate setting of court chambers. It was in the realm of the dramatic that violins ‘caught on’ immediately because of their carrying power and dynamic range. Here, Monteverdi must have influenced Rossi in seizing upon the new sound to heighten the effect of opera. Yet, Rossi, on his own, realizing the potential of the new family of instruments, fashioned the first important school of violinists in both composition and performance. While it is said that Monteverdi conducted his operas from the keyboard, he did little more than coordinate the vocal and instrumental facets of his productions. In presenting his operas he was at once faced with playing the continuo parts and cuing both the singers and orchestra. Rossi, in these situations acted as the orchestra’s leader, or what we now call the concertmaster, keeping the orchestral ensemble together.

One term which has been notably absent from any discussion of Rossi’s music is the motet. It was customary for composers, who wrote madrigals during the Renaissance, to also compose motets. Madrigals were secular polyphonic-contrapuntal songs, compared with motets which were religious polyphonic-contrapuntal songs. The interrelationship of Rossi and Monteverdi sheds some light upon this question. We know of Monteverdi’s madrigals and motets, yet we hear only of Rossi’s madrigals. Didn’t the latter write motets? While Monteverdi wrote motets for the religious services at court, Rossi’s religious compositions were written for the synagogue of Mantua’s Jewish community. The *Hashirim Asher Lishlomo* (*The Songs of Solomon*) for 3 to 8 voices by Rossi, were, in reality, his

motets. This collection was by no means an accident, rather the direct result of his creative need to write the religious counterpart of the madrigal.

In reviewing Salomone Rossi and Claudio Monteverdi as musical colleagues of the Mantuan court, it should be known that Rossi was among the first to apply monody in composing for instruments of voices. He was also the earliest composer to write trio sonatas and to specify instruments of the violin family.- These facts establish him as one of the founders of the Italian Baroque. While Rossi is known as the outstanding Jewish musician of the Renaissance, few people know of his daring in the areas of musical texture, instrumental timbre, and musical form — all of which were important in the formation of the period which followed.

FOOTNOTES

1. Lazare Saminsky, *Music of the Ghetto and the Bible* (New York: Bloch Publishing Company, 1934), p. 166.
2. Claudio Sartori (ed.), *Enciclopedia della Musica* (Milano: G. Ricordi and Company, 1964), IV, 61.
3. Homer Ulrich and Paul A. Pisk, *A History of Music and Musical Style* (New York: Harcourt, Brace and World, 1963), p. 245
4. Eric Blom (ed.), *Grove's Dictionary of Music and Musicians* (London: MacMillan and Company, 1954). V, 841.
5. *Ibid*
6. Peter Gradenwitz, *The Music of Israel* (New York: W. W. Norton and Company, 1949), p. 136.
7. Leo Schrade, *Monteverdi, Creator of Modern Music* (New York: W. W. Norton and Company, 1950), p. 239.
8. *Ibid*, p. 305.
9. Blom, loc. cit.
10. Alfred Einstein, *Salomone Rossi as Composer of Madrigals* (Cincinnati: The Hebrew Union College Annual, 1950-51), XXIII, Part 2, p. 387-88).
11. *Ibid*, p. 388.
12. Alfred Sendrey, *The Music of the Jews in the Diaspora* (New York: Thomas Yoseloff, 1970), p. 259.
13. *Ibid*, p. 241.
14. Schrade, op. cit., p. 165
15. *Ibid*
16. Cecil Roth, *The Jews in the Renaissance* (Philadelphia: The Jewish Publication of America, 1959), p. 289.

THE SYNAGOGUE MUSIC OF BEN STEINBERG

MICHAEL ISAACSON

In his catalog of Jewish musical works, Ben Steinberg lists his first publication date as 1961; his musical activities in the synagogue, however, began in his childhood. Born in Winnipeg, Manitoba, the son of the late Cantor Alexander Steinberg, Ben, at the age of eight, sang in his father's choir as soloist. When he was twelve he conducted his first synagogue choir and since then has made synagogue music an integral part of his life. He is presently Music Director of Temple Sinai in Toronto, Ontario, and along with his wife, Machi, and two children, Ruth and David, is active in Jewish children's camps both in America and Israel. In addition to his lecture-recitals on Jewish music history, Steinberg has been director for Jewish music programming on the C.B.C. His list of commissions is long and impressive and his choral book "Together Do They Sing" won an award from the Conference of Temple Educators.

Ben Steinberg's music is representative of the man. While conservative, pragmatic and always well-mannered, it is also gratefully mindful of its tradition in a deeply lyrical way. A wonderful example of Steinberg's gift for melody is his wedding song, "V'erastich li" and his complete background in hazzanut shows itself in both of his Friday Evening Services.

The two services, "Pirchay Shir Kodesh" (Transcontinental) and "L'cha Anu Shira" (manuscript) are in interesting contrast with each other. The former, written in **1963**, was inspired, the composer tells us, by the improvisations of his father; yet the writing is much more formal and classically influenced than the latter service which soars in its improvisatory nature. The latter service is also exclusively in Hebrew and uses more of the Conservative liturgy. This same service (a wonderful showcase for the cantor) has a remarkable Yemenite-Israeli influence in contrast to the more austere writing in the former.

In all of his music, the melodies and harmonies are treated more conservatively than the rhythmical aspects. In "Bish-mot Hamelech Uziahu," "The Visions of Isaiah," a recent work for tenor, choir and organ, Steinberg's facility with text and rhythm is apparent in his use of mixed meter, triplet expansion and dance-like thematic development. All of his choral writing is based on long experience with choirs and therefore is entirely accessible.

Perhaps the only negative criticism of Mr. Steinberg's music is that at times it is too safe. Regrettably, the composer has limited

his writing to sacred music, where the opportunity and environment for experimentation is practically non-existent. Mr. Steinberg should be encouraged to broaden his composing situations so that the more successful results of these aural experiments can be re-employed in his synagogue music.

A complete list of the composer's synagogue music is listed below and it is this writer's hope that many of the pieces now obtainable only in manuscript will soon be available in published form, for Ben Steinberg's synagogue music is a vital and important addition to the repertoire.

SYNAGOGUE MUSIC BY BEN STEINBERG

Services :

- "Pirchay Shir Kodesh", Complete Friday Evening Service for Cantor (med. voice) Choir and Organ, Transcontinental Music, 1963
- "L'cha Anu Shira," Complete Friday Evening Service for Cantor (med. voice) Choir and Organ, Manuscript, 1969
- "Simchat Hash&bat," Sabbath Morning Torah Service for Cantor (Tenor) Choir and Organ, Manuscript

Book: "Together Do They Sing," Choral method for youth choirs, U.A.H.C. 1961

Single Pieces:

- "L'chu N'ranenah," for Cantor (med. voice) Choir, Congregation and Organ, Transcontinental Music, 1969
- "R'tsay Adonai Eloheinu," for a Cappella Choir, Israel Music Publications, Box 6011, Tel Aviv, Israel, 1965
- "The Vision of Isaiah," for soloist (tenor), Choir and Organ, Optional Children's Chorus, 1970. Optional eight piece Wind and Percussion Ensemble, Manuscript
- "V'erastich Li," (Wedding Song), for Soloist (med. voice) and Organ Optional Choir, Transcontinental, 1972
- "Shiru Ladonai," for Cantor, Choir, Congregation and Organ Transcontinental
- "Tsion B'mishpat Tipadeh," for Cantor (tenor), Choir and Organ Manuscript

Wedding Responses:

- (B'ruchim Haba-im and Seven Blessings) for Cantor (Tenor) and Organ, Optional Flute and String Quartet, Manuscript, 1972
- "Yism'chu," for Choir and Organ, Manuscript 1965
- "K'dushah," for Cantor (Tenor), Choir and Organ, Manuscript, 1965
- "Mi Chamocha and Tsur Yisrael," for Cantor (Tenor) Choir and Organ, Manuscript, 1969 (Sat. A.M.)
- "Esa Enai, (Psalm 121), for Cantor (med. voice), Manuscript
- "For He Satisfieth," for alto soloist and Organ, Manuscript
- "Lift Up Your Heads," Choir and Organ, Manuscript
- "Thilat Adonai" (My mouth shall utter), Cantor, Choir and Organ, Manuscript

MUSIC SECTION

We publish herewith several short excerpts from the “Lieder-Zamelbuch far der Yiddisher Shul un Familieh,” a very popular anthology of religious and secular Jewish songs, well arranged and published by the “Juwal Publication Society for Jewish Music” which flourished in Berlin prior to the Holocaust. The collection contains 83 songs for a three voice choir and soloist with piano accompaniment, edited by Z. Kiselgoff and arranged by A. Zhitomirski and P. Lvov. The collection was prepared in Petersburg, Russia, January 1914 and ran through four editions.

We reprint herewith the section devoted to Sabbath songs and the section devoted to the cantillation modes for Sabbaths, festivals and fast days, as notated by H. N. Rosenbloom, the Baa! Keriah of the Great Shul of Petersburg. Also associated with the project as translators were M. Rivesman (Yiddish) and Saul Tschernichowsky (Hebrew).

The rest of the collection is devoted to secular songs. The Editors, in the Forward to the volume, stress the point that in Jewish life, secular and sacred songs are very closely interwoven and one cannot be a complete Jew without knowledge of both.

פ א ר ל א ג " י ו ב ל "

לידער-זאמעלבוך

פאר דער יידישער שול און פאמיליע

אז לידיה פאר א דרייטערטען באד (אויך פאר סאלא)
 מיט באגלייטונג פון פיאנע
 ביילאגע — טראם (טעמל דנגיטה)

צוזאמגעשטעלט פון זי קיסעלִיָאָף
 פארבעט פון א. זיטאָמירסקי און פ. לױַאָו
 (אויפלאגע 1 אויסגעגעבן מיט מוסורקוב פון דער נעוולשאפט „ספיציהשכלה“ אין פסטערבורג)

אויפלאגע 4

לויט דער צווייטער פאררעכערטער אין פארבעסערטער אויפלאגע

קבץ דנגינות

בשכיל המשפחה ובשכיל בית הספר
 מהדורה רביעית

איבערגענומען פון דער פערט־אראדער נעוולשאפט פאר יידישע מוזיק

I. Skarbowe Folkslieder. סקארבאווע פאלקס-נגונים

Scholojm alejchem!

Arrangirt fun A. Shtomirski.

1.

שְׁלוֹם עֲלֵיכֶם, מְלֹאכֵי הַשָּׂדֶה.

אינאזשירט פון א. שטומירסקי.

Andante. M.M. 42. ♩

Soprani. *Solo.*
Scho-lojm a - lej - chem mal - a - chej ha - scho - rejs

Alti I. *Solo.*
Alti II. *p*

Harmonium. *p*

f Chor. *Solo.*
mal - a - chej el - jojn mi - me - lech mal - chej ham - lo - chim

Solo.
Solo.
mlo - chim

f *mf* *mf*

p *f* Chor.
ha - ko - dojsch bo - ruch hu ha - ko - dojsch bo - ruch hu!

p *f*

2.

Adir bimlucho,
bochur kahalocho.

Arrangirt fun A. Shtomirski

אָדיר בּמְלוּכָה.
בְּחֹר קַהֲלוֹכָה.

אָראָנזשירט פֿון א. שְׂטוֹמירסקי.

Andante. M.M. 96 = ♩

Langsam.

Soprani

Alti I.

Alti II.

Piano.

mf

A - dir bi - mlu - cho bo - chur ka - ha - lo - cho

mf

mf

Allegro. M.M. 112 = ♩

Più mosso.

p cresc. poco

gdu.dow jojm.ru loj. l'cho u - l' - cho l'cho ki l' - cho l'cho af l' - cho

p cresc. poco

p cresc. poco

Andante.

rit.

f

rit.

l'cho A - doj. noj ha . mam lo . cho ki loj no - e - ki loj jo - o -

f

rit.

f

Zur mischelqj ochalnu.

(Smirojs.)

Arrangirt fun A. Shtomirski.

צור משלו אַבְלָנוּ.

(זמירות)

אראנזירט פון א. שטומירסקי.

Allegro moderato, M.M. 104.

p Messig gich.

Soprani.

Zur... mi - sche - loj o - chal.nu bor.chu e - mu naj Sso - wa - nu, so -

Alti I.

Alti II.

Piano.

wa - nu, so - wa - nu w' hoj.ssar.nu ki.dwar A - doj - noj. Ha - son es oj - lo -

mej roj.ej - nu o - wi - nu; o - chal.ru es - lach - moj wej - noj schossi - nu

p *f* *p rit.* *poco dim. pp*

Jojm schabos kojdesch hu.

(Smirojs.)

Arrangirt fun A. Shitomorski

יום שבת קדש הוא.

(סמירוס)

אראנגירט פון א. שיתומרסקי

Moderato, M.M. 69 = \bullet
Mittel-mässig un ruhig.

Soprani.

Jojm Scha - bos koj - desch hu, ————— Aseh -

Alti I.
Alti II.

Piano.

rej no - isch... schojnt rej — hu: — wal ha - ja - in

soch - rej - hu w' al jo - ssim el li - boj

soch - rej - hu w'al jo - sim l'li - boj

mf hakis reik w' - ejn - - - boj is - mach w' - ir - - - we

mf

mf

f w'im - - - loj - we, ha - zur if - ra es choj - - - woj.

f Zur if - ra choj - - - woj.

Meno mosso.
ruhiger *rit.* *3* *p*

f *rit.* *p*

Mnuchow' simcho.

(Smirajs.)

Arrangirt fun A. Shtomirski

5.

מנוחה ושמחה.

(סמיראס)

. אראנזשירט פון א. שטומירסקי .

Allegro moderato. M.M. 94.

Mittel-mässig.

Soprani.

Alti I.
Alti II.

Piano.

e - retz w'. ja - mim kol — zwo mo - rojm g'woj - him w'. ro - mim, Ta - nin w'.
 g'woj - him w'ro - mim. *p*

o - dom w'. cha - iojs r' - ej - mim ki w'. jo A - doi - noj. — Ta - nin w'.
mf Ta -

Meno mosso.
f ruhiger

o - dom w' cha - iojs r' - ej - mim ki w'. jo A - dej - noj zur oj - lo - mim. —
 nin cha - iojs oj - lo - mim. —

Eli, Zijojej, wejoreho.

Arrangirt fun A. Shitomirski.

אלי ציון ועריה.

(שיריחודיה הלווי)

אראנזשירט פון א. שיתומירסקי.

Audante, M.M. 52. J
Langsam, mit Harz.

Soprani. *p* *mf*
E - li, Zi - jojej, w' o - re - ho k' -

Alti I. *p* *mf*
Alti II.

Harmonium *p* *mf*

f
moj i - scho w' zi - re - ho w' - chi wsu - lo cha -

p *rit.* *pp*
gu - ras ssak al ba - al n' - u - re - ho.

7.

Ejljohu hanowi.

Arrangirt fun A. Shitomirski.

עֲלֵי־הוּ הַנּוֹוִי

אָפּוֹרֶטֶקווען קײַנדער זאַקלעך

Andante. M.M. 36. *Langsam.*
p

Soprani.
Ej - li - jo - hu ha - no - wi, Ej - li - jo - hu ha - tisch - bi

Alti I.
Alti II.

Harmonium.

f

Ej - li - jo - hu, Ej - li - jo - hu, Ej - li - jo - hu ha - gil - o - di.

mf *rit.* *p*

Bi - mhej - ro w' - jo - mej - nu, Bi - mhej ro w' - jo - mej - nu
Jo - woj ej - lej - nu im Mo - schi - ach hen Do - vid.

mf *rit.* *p*

8.

Ism'chu w'malchuss'cho. וְשִׁמְחוּ בְּמַלְכוּתְךָ, שׁוֹמְרֵי שְׁבֵת.

Arrangirt fun A. Shtimirski.

איאזשירט פון א. שטימירסקי.

Allegro moderato. M.M88 = J

Messig gich.

Soptani. *mf* *cresc.* *f*
 Is - m' - chu w' - mal - chuss' - cho - schojm - rej scha - bos

Alti I. *mf* *cresc.* *f*
 Alti II.

Piano. *mf* *cresc.* *f*

p
 Schojm - rej scha - bos schojm - rej scha - bos w' koj - r - ej - ej - neg - neg.

p

mf
 am m' - kad - schej m' - kad - schej sch - wi - i am - m' - kad - schej m' -
 chem - das jo - mim - oj - szej ko - ro - sso chem - das jo - mim -

mf

kad.szej.sch.wi.i ku . lom is b' u is b' u w'is - an gu
 oj.szej ko.ro.sso sej . cher sej . cher sej . cher sej . cher

ku . lom i - bu

p *p* *cresc. rit.* *f*

w'is - an - gu mi . tu we - cho u . waschw i . i ro . zi . sso boj
 sej . cher lma . a . szej wrej - schis

a tempo *dim. rit.* *Meno mosso.* *p*

dim. rit. *Fine.* *p*

a tempo *dim. rit.* *Fine.* *p*

u . waschw i . i ro . zi . sso boj u . waschw i . i ro . zi . sso boj - w' . ki . dasch - toj .

cresc. f *p* *rit.*

cresc. f *p* *rit.*

Ogil w'esmach
b'simchas tojro.

Arrangirt fan A. Shtomirski.

אגיל ו'אשמח
בשמחת תורה.

אראנגירט פון א. שטומירסקי.

Allegro moderato. M.M. 100. ♩

Messig gich.

Soprani.

O - gil w' - es - mach b' - sim - chas toj - ro boj

Alti I.
Alti II.

O - gil w'es - mach b'sim - chas toj - ro

Piano.

jo - woj ze - mach b' - sim - chas toj - ro, toj - ro hi ejz cha - im l' -

toj - ro ejz cha - im

chu - lom cha - im. Toj - ro hi ejz - cha - im l' - chu - lom

l'chu - lom

cha in ki - im-cho III'! kojr - chaim ni koj - cha -

rit.

Allegretto, M.M. 112

in Aw - ro ham sso - mach b' - ssim - chas toj - ro b' -

p

Iz - chok - so - mach b' sim - chas toj - ro

1. *sf* ssim - chas b' - ssim - chas toj - ro

2. *rit.* ssim - chas toj - ro

rit.

S s i s s u w'simchu
b'simchas tojro.

Arrangirt fun A. Shitomirski

שִׁשׁוּ וְשִׁמְחוּ
בְּשִׂמְחַת תּוֹרָה.

אַרְבֵּי עָשָׂר מִן אֲדוֹנֵינוּ אֱלֹהֵינוּ

Allegro. M.M. $\frac{4}{4}$ - $\frac{2}{2}$
Gick.
mf

Soprani.
1. Ssi - ssu w' - ssim - chu b' - ssim - chas toj - ro b' -
2. No - gil w' - no - ssis b' - sojs ha - toj - ro b' -

Alti I.
Alti II.
mf

Piano.
mf

ssim - chas toj - ro us - nu ko - wejd la - toj - ro la -
sois ha - toj - ro ki hi lo - nu cis w' -

1. 2.

toj - ro toj - ro ki tojwssach - ro mi - kol sschoj - ro mi -
 oj - ro oj - ro A hal' - lo E'loj - hai w'es - m' - cho boj - w'.

pos u - mi - pni nim j - ko - ro - no gil w' - no - ssi b' - sojs
 o - ssi - no tik wo - ssi boj - A hoj - de - nu b' - sojd

ha - toj - ro ki hi lo - nu ojs w' oj - ro.
 am kroj - woj E' - loj haj zu - ri ech se - boj.

Hamawdil bejn kojdesch l'chojl.

Arrangiert von A. Shtomurski.

המבדיל בין קדש לחול

א. שטומורסקי

Moderato. M.M. 72
Mittel-mässig.

Soprani. *mf*

Ha - maw - dil bejn koj - desch l' chojl,

Alti I.
Alti II. *mf*

Piano. *mf*

cha - toj - ssej - nu hu - im - chojl, sar - ej - nu w' chas - pej - nu

jar - be ka chojl w' cha - koj - cho - win ba - loj - lo.

12.

Ejljohu hanowi,
Ejljohu hatischbi.

אלֵיָהוּ הַנְּבוֹי,
אלֵיָהוּ הַתִּשְׁבִּי

Arrangiert fun A. Shtomirski

אָראַנגירט פֿון אַ. שְׁטוֹמירסקי

Adagio misterioso. M.M. 80-♩

Langsam, mistisch

Soprani. *pp*
Ej-li - jo - hu ha - no - wi, Ej-li - jo - hu ha - tisch - bi

Alti I
Alti II *pp*
Eh - jo - hu ha -

Harmonium. *pp*
sempre legato

Ej - li - jo - hu ha - gi - o - di Ej-li - jo - hu ha -

no - wi, Ej-li - jo - hu ha - tisch - bi Ej - li - jo - hu ha -

Eh - jo - hu

gil - o - di - bim. hej - ro jo - woj - ej - lej - nu - bim.

mf *f* *p*

hej - ro jo - woj - ej - lej - nu - bim. hej - ro bim. hej - ro

mf

jo - woj - ej lej - nu im Mo - schi - ach ben Do - wid. widben Do - wid.

p *rit.* *pp*

V.
Manginas hatomim (trop). | מְנַיֵּנַת הַטְּעָמִים (טְרָאָפִּי).

1. Batojro.

86.

בְּתוֹרָה.

Moderato. (Ad libitum.) (Nicht streng ritmisch)

Mer-cho tip-cho mu-nach es-nach-to. mer-cho tip-cho mer-cho sojf po-suk:

Kad-mo ma-pach-pach-to mu-nach ko-tojn mer-cho tip-cho es-nach-to

Dar go— twir— Mer-cho tip-cho sojf po-suk Mu-nach— sar-

ko— Mu-nach se-goil— Mu nach— rej wi— a Mu-

nach po-srjr Mu— nach— thscho gdej lo

as-lo gej— rejsch Dar-go— Mer-chokfu lo— tip-cho sojf po-suk

ger-scha— a im Mu-nach rej-wi— a Mu-nach e-tacht enoj-mej— kar-nej to-

ro— Mu-nach thscho kta-no— kad mo wej as lo— Mu-

nach— Ma-nach rej-wi— a kad mo mer-cho twir— pj siw— Mu-

nach ko-tojn so-kejf go-baj— kad mo ko-tuj-

schal-sche— les Mer-cho tip-cho Me-chus if po-

Mer-cho tip-cho— sojf po-suk— cha sak cha sak— cha sak cha sak

2. B'haftojro. | 87. | בְּהַפְטֹרָה.

Andantino. (Ad libitum.)

Langsam. (Nicht streng ritmisch.)

Mer - cho tip - cho - Mu - nach esnach to - - - Mer - cho tip - cho Mer.

cho sojf po - suk - Kad - mo ma - pach - pasch - to Mu - nach ko - tojn - Mer -

cho tip - cho - eanach to - - - Dar - go - - - twir - - -

Mer - cho tip - cho sojf po - suk - Mu - nach sar - ko - - - Mu -

nach se - gojl - - - Mu - nach rej - wi - a Mu - nach po - sejr - - -

Mu - nach tlichogdoj - lo - - - As - lo gej - - - resch Dar - go - - - Mercho kfu -

lo - - - tip - cho sojf po - suk ger - scha - im Mu - nach rej - wi - a

Mu - nach tlichokta - no - - - kad - mo wej - as - lo - - -

Mu - nach - - - Mu - nach rej - wi - - a ej - siw - Mu -

nach ko - tojn sokejf g o - dojel Mer - cho tipcho sojf posuk -

3. B'jömim nojroim. 88. | בְּיָוִם נוֹרָאִים.

Moderato. (*Ad libitum*)

Mittel-messig. (*Nit schtreng ritmisch*)

Mer - cho tip - cho - Mu - nach es - nach - to Mer - cho tip - cho - Mer -
 cho - sojf po - suk; kad - mo ma - pach - pasch - to - Mu - nach - ko -
 tojn - Mer - cho tip - cho - es - nach to Dar - go - twir -
 Mer - cho tip - cho sojf po - suk sar - ko Mu -
 nach se - gojl - Mu - nach re - wi - a Mu nach po -
 sejr - tlisho kta no - kad - mo wej as - lo - tlisho gdoj -
 lo - ger - scha - im Mu - nach - Mu - nach rej - wi - a; ej
 siw - Mu - nach ko - tojn sokejf go - doil - tip - cho Munach es - nach -
 to as - lo gej - rejsch Mu - nach - pasch - to - kc -
 tojn - Mercho tip - cho - Mer - cho sojf po - suk -

4. Mgilas Estejr. מְגִילַת אֶסְתֵּר.

Allegro.

Gich. (Mit schtreng ritmisch)

Mer rho tip cho — Mu.nach esmach.to — Mer cho tip cho — Mer.
 cho sojf po.suk — kad . mo. ma.ha.pach pasch - to mu . nach — ko
 tojn — Mer . cho tip . cho esnach . to! — Dar . go — twir —
 Mer . cho tip . cho sojf po . suk Mu . nach sar - ko Mu .
 nach se . gojl — Mu . nach rej . wi — a Mu . nach po . sejr —
 tli . scho gdoj . lo — as . lo gej — rejsch ej —
 siw Mu . nach ko . tojn so . kejf g - o dojl — Mer . cho tip . cho — Mer .
 cho sojf po . suk kad . mo wej . as . lo — Mu . nach rej . wi — a Mu .
 nach jr . ach ben . joj . noj — Kar . hej fo ro —
 ger . scha — im Mu . nach — Mu . nach rej . wi — a
 twir — Mer . cho tip . cho — Mer . cho sojf po . suk —

90.

5. Mgilas ejcho.

מגילת איכה.

Andante.

Langsam un mit umed. (Nit schtreng ritmisch.)

Mer - cho tip - cho — Mu - nach — es.nach.to — Mer -
 cho tip - cho — Mer - cho sojf po - suk — Kad - mo ma - pach — pasch -
 to — Mu - nach — ko - tojn — Dar - go — twir — Mer -
 cho tip cho — sojf po - suk — Mu nach sar - ko — Mu -
 nach se - geil — Mu - nach — Mu - nach re - wi - a
 Ej siw — Mu - nach — ko - tojn — so - kejf go -
 dojl — Mer - cho tip - cho — es.nach.to — Mu -
 nach tli.scho DOJ.lo — ger scha — im tli.scho kta -
 no — kad - mo wej - as - lo — rej - wi - a Mer -
 cho — twir — Mer - cho tip - cho — Mer - cho sojf po - suk —

91.

6. Schir haschirim, Rus, Kojheles. שיר השירים, רות, קהלת.

Allegretto.*Nit sejer gich. (Nit sch treng ritmisch.)*

Mer.cho tip.cho Mu.nach esnach.to, Mer.cho tip.cho Mer.cho sojf po.suk kad.
 mo mah.pach pasch - to mu.nach ko . tojn - Dar_go - twir_Mer.
 cho tip.cho_sojf po - suk Mu.nach sar_ko - Mu.nach se_gojl
 Mu.nach rej.wi - a po - sejr - tlisho kta. no - kad.
 mo wej.as.lo - Mu.nach - Mu.nach rej.wi - a tlishogdoj.
 lo - as.lo ge_j - rejsch Ej - siw - Mu.nach ko.tojn sokejf go.
 dojl - ger - scha im Mer.cho twir - Mer.cho tip.cho sojf po.suk.

92.

7. Akdomojs.

אקדמות

Andante.*Langsam.*

Ak . domus milin w'schorojus schu.so; Aw.lo schokil . no har.mon ur.schuso
 Ak . do.mus milin w'scho.rojus schu.so Awlo.scho.kil . no har.mon ur. schu.so.